

APR 1 1949

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Design

FOR ARTISTS, CRAFTSMEN, ART EDUCATORS AND HOBBYISTS



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ARTS CONVENTION ISSUE

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"OUTDOOR PAINTING IS A PICNIC"

By

VICTORIA BEDFORD MITCHELL

Studio of Binney & Smith Co.

SO many say, if given the time and talent, they'd like to paint. The time is now! Forget the talent; get out and paint for fun.

With spring in the air, students and teachers feel the need to stretch their arms and limbs, to breathe deeply and to open their eyes to the beauty and drama about them.

Ideas will flock as you explore your awakened environment. Does the architecture of individual churches tempt you? Or do you prefer the modern design of new industrial plants? Do people have a new look in spring garments? Are you looking for a spot of nature without a man-made touch?

If you wish, bring your dreams to life by painting your surroundings as you would like to see them. Create and show your world as you see it—a bold impression or a composition full of studied detail!

There is little need for discipline when out-of-doors. "Don'ts" disappear like magic and a formerly disrupting whistle or song becomes part of the hum of outdoor music whether natural or mechanical. With ample space for all, paint becomes obedient and is directed to paper or canvas and not to furniture or clothing. And with moving space, the "artists" will occasionally wander to other members of the group to offer constructive criticism. Fresh air, in itself, is a stimulus to better work, so don't leave the non-objective designer behind closed doors!

Some of our teaching, too, can be improved with outdoor inspiration: the perspective of buildings,—the light and shade in masses of foliage,—trains, cars, planes, animals and people in motion.

Between painting trips, the students will be eager for evaluations, for the opportunity to study the outdoor paintings of others, and for the time to think about, discuss and appreciate their community.

Many educators agree that students of all ages should have a wide variety of art experiences to enrich their knowledge and to give them a fund of materials and methods from which to select their favorites. For outdoor sketching and painting, the student can use crayons, chalk, charcoal, pastels, tempera paint, water colors or oil paints.

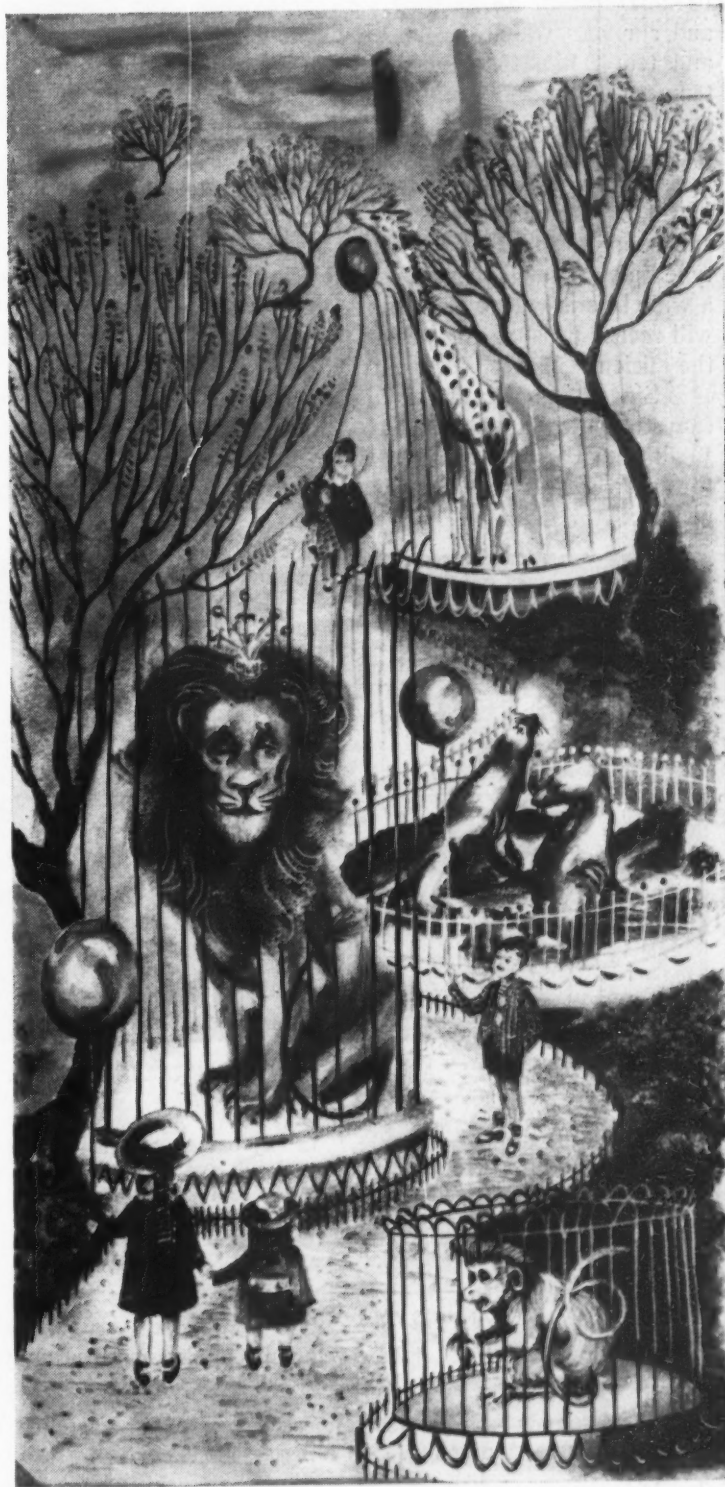
Outdoor painting is a picnic *when* materials and equipment are few, lightweight and inexpensive.

The teacher and student whose paintings are on these pages, used Flexola, a new water-soluble paint with many of the characteristics of oil paint but also workable to give the appearance of tempera or water color paint.

Their equipment was simple and slightly varied:

1. Set of Flexola
2. Bristle, sable or water color brushes
3. Jar of soapy water, and a large paint rag

(Please turn page)



"THE ANIMAL KINGDOM"

By ROSEMARIE MANDARINO

Paint places as you'd like them to be! Rosemarie's trip to the zoo inspired this tapestry-like fantasy. Her children of fashion are memories of a charming Easter parade.

PHOTOGRAPHS BY W. H. MILLIKEN, JR.

4. Palette of wood, masonite, a plastic sheet or a disposable palette

5. Drawing paper, cardboard or canvas

6. Drawing board, masonite or heavy cardboard and clips

For those who have never used oils, the plastic quality of Flexola will be an exciting new experience. The many tools and surfaces which can be used will delight the experimenter and tempt him to greater exploration. Like water colors or tempera paint, only soap and water are needed for the cleaning up process, and the paintings usually dry in less than an hour's time.

Young people often associate an oil technique with the world of the artist and upon being permitted to enter that sphere, seem to strive for better results. Let the "watch repair type" pick a small pointed sable while the "golfer" reaches for a wide bristle with which to practice his stroke! Some students will refuse brushes and prefer painting knives, and others, like the ancient Chinese, will paint with thumb and finger-nails.

Since many paintings will have local color, the group leader can stimulate interest by developing an outdoor exhibit open to all. Such a show will give the members the incentive to work toward a goal and will encourage others to go on a painting picnic.

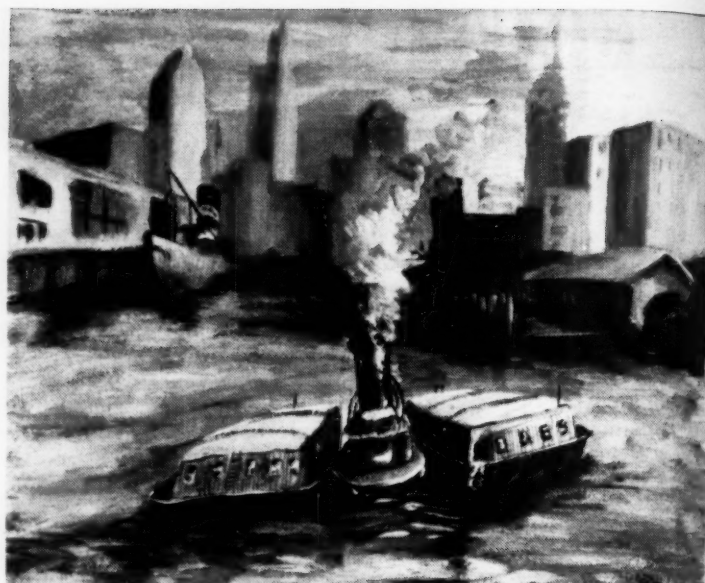


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PLANNING AN OUTDOOR EXHIBIT

1. Location—a central spot convenient for transportation yet away from congested traffic areas.
2. Backgrounds—buildings, fences, heavy paper fastened to clotheslines strung between trees or posts.
3. Mounting—uniform mats or frames for a crowded group; varied ones to best suit the painting when ample space available.
4. Attractions—refreshments (donated or sold) and music to add festive gaiety, demonstrations, to lure and hold an audience.
5. Publicity—school and store posters, feature stories in the local paper, invitations to community organizations.
6. Finale—paintings sold, auctioned or traded to encourage appreciation. ●



"WEST 42ND STREET"

ROSEMARIE MANDARINO

From several preliminary sketches, the student selected sections and created her own composition. Her sketches can be supplemented with memory notes or actual reminders from snapshots of other appealing scenes, taken the same day.

A rough textured water color paper was used to provide a canvas-like surface for this painting which was entirely completed out-of-doors. Mr. Cronauer blocked in the largest areas with a flat bristle brush, then added the details with a pointed sable.



"COAL BARGES ON THE MONONGAHELA"

ROBERT J. CRONAUER

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APRIL, 1949

Gerry A. Turner, Managing Editor

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ARTS CONVENTION NUMBER

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ABOUT THIS MONTH'S FEATURED ARTIST:

JAMES CARLIN



IRISH-born Carlin, 41, started his art training as apprentice to a stained-glass painter in 1924. Since then, a pyramid of awards and commissions has led him to a secure place on the current scene. His story is on page 12 of this issue.

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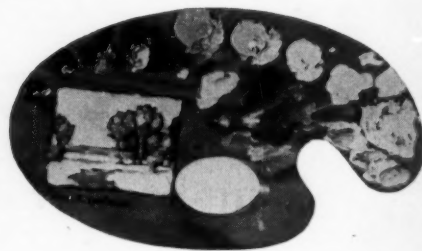
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ADELPHI COLLEGE, GARDEN CITY, N. Y.

Palette Notes

by

michael m. engel



As director of artists' relations for the firm of M. Grumbacher, N. Y. C., makers of artists' material, colors and brushes, the author of this column is in a position to answer all technical questions relating to the various facets of the work of the artist, art teacher and hobby painter. If, as a teacher or hobbyist, you have any questions relating to use of art materials, he will be pleased to aid you. Address him: GPO Box No. 284, N. Y. C. 1, N. Y.

DID YOU KNOW THAT:

... A remarkably permanent blue coloring matter, which colored the tombs of the Pharaohs a thousand years before King Solomon built his temple, was analyzed (spectro-photometrically) by industrial chemists. They found that in some ways this blue was similar to the present day pigment "ultramarine" ... About 1575 Catherine de Medici, who married King Henry II of France, ordered a great series of tapestries, which were completed in about five years, as a gift to her native city of Florence. The tapestries celebrate marriages and other notable events at the French court at about the end of the third quarter of the 16th Century. ... In Holbein's portrait of King Henry VIII's fifth wife, (whom he beheaded) which is in the Toledo, Ohio Museum of Art, a handsome brooch is shown, designed by this famous painter, who was also a great goldsmith and lapidary ... Don Giulio Clovis, was called the Michelangelo of miniature painters. The figures in his Mss., of a Latin epistle of St. Paul, are about one inch in height, yet they equal the vigor, grandeur and originality of the conceptions of Michelangelo or Raphael. ... At the age of four, five and six years, the wonder child, George Morland's drawings were exhibited in an English Society of Artists, and all were sold to admiring friends and neighbors. This enabled his father to urge him onward to a successful art career. ... Christopher Gore, an early governor of Massachusetts, brought back from England, in 1795, an escutcheon of the Arms of the Ancient Guild of Painters; to this he added the date 1755 to commemorate the establishment of a paint business in Boston, Mass. by John Gore, his father. ... M. Walthall Jackson says in the current issue of Readers Digest "One reassuring thing about Modern art is that things can't be as bad as they are painted."

This month we digress for a moment, to the subject of the "Art of Pastel Painting," with its fine present-day exponents; one such is Charles X. Carlson, whose brilliantly conceived treatise sells for one dollar. ... The author of this column can arrange for you to get an autographed copy, but write early, sending money order or check. A limited number. ... And how many of our readers have seen Jon Gnagy on television? Let me hear from you. For the ten most interesting letters about Jon Gnagy, who was featured in this publication last month, we will send absolutely free an autographed photograph of this noted T. V. art teacher. ... Thank you, readers for your many interesting letters. Keep 'em coming! ●

Where Is Art Education Going Today?

A TIMELY ARTICLE BY A PROPONENT OF "ART FOR EVERYONE"

JANE B. WELLING

Chairman, Teachers College,
Columbia University, Art Education
Dept., Wayne University

Art is not outer product nor is art outer behavior. It is an attitude of spirit, a state of mind . . . which demands . . . a shaping of matter to new and more significant form.

John Dewey

"I never produce food; I only listen to others talking about it." "I can get along without food." The above statements are, of course, sheer nonsense and no one who expects to live well or live long can maintain so unrealistic an attitude. Yet, substitute the word "art" for "food" and the meaning is just as ridiculous and defiant. Nevertheless, many of us have been prone to accept this rejection of the arts which labels them as "extras" and needless luxuries.

However, since the Postwar (and even back in the days of the Great Depression), there have been steady changes in our cultural and educational attitudes toward art. More people, more widely, have come to question why these platitudes of our times have kept them from activity in the Arts. At long last, there has accrued a deeper meaning, which is giving artistic expression new range and scope in our social and educational patterns of today.

Some of these newer and strong urges and meanings can be listed succinctly as centering around "Art for Everyone." This is not merely a slogan but is a behavior in action. The trend has occurred



Planning, selecting, rejecting and organizing are parts of every art object. Here, committees of future art teachers are comparing and exchanging bibliographies and source material.

because of the new-found realization that the Arts are a natural resource for expression and communication, which everyone has, and which only needs a little attention and care to thrive. The product is ours to cherish and evaluate for our own particular purposes until we can make our expressions meaningful to the groups around us.

Hence the observation that children possess the arts naturally and in a large measure, until that process which we call "growing up" has stultified most of them into narrow gauge or complete inaction. We post-war adults have been indulging in a good look at ourselves as human beings and this New Look has convinced us that we have deprived ourselves of something to which we have a right. We cannot wait for old age and the financial means to buy old masters while, in the interim, we exist on second hand reproductions.

Hence, the heavy demand for arts and crafts activities (not theory but experimental action) for adults in all club,

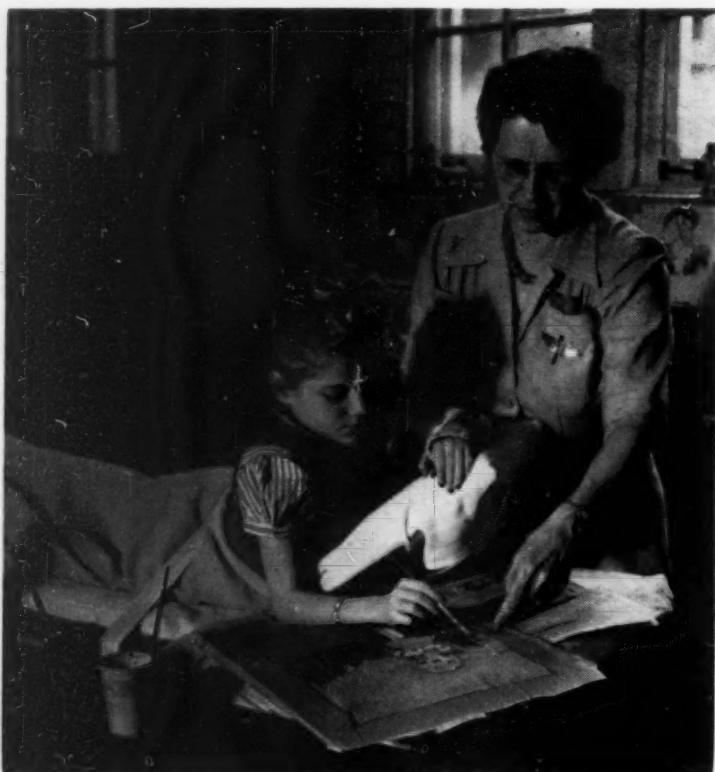
community house and adult education centers. The demand is so great that there are not enough volunteer teachers available. Space, too, is at a premium. Buildings designed for movies and for lecture, do not afford workshops for weaving, metalwork, painting, of ceramics. The "Art Activities Almanac," prepared by the Art Education Alumni of Wayne University and sponsored by the Girl Scouts of Metropolitan Detroit has sold 6,000 copies locally since 1947 without any advertising except the word-of-mouth variety and already has enough funds on hand for one Art Education Scholarship and a loan fund for needy students who wish to prepare for Art teaching careers.

Hence the expansion of activity programs in art museums, institutes, and galleries for amateur adults who wish to understand painting by trying out paint; ceramics by working with clay processes; sculpture by attempting its techniques. These same art centers were, pre-war,

(Please turn to next page)



—Photo © Detroit News.
Adolescents work hard at making toys of wood. This youngster at the Children's Museum is attending a weekend art workshop.



Children can express their ideas readily in painting. They need only a little help from outside. Here, Mrs. Emma Green is helping a small child paint, despite the youngster's great handicap.



It takes many students working together to make a successful puppet show, and this cooperative effort can prove of inestimable value in fitting the adolescent for maturity. Each of the students shown above was delegated a particular responsibility, and then had to compare notes with the others, in order to achieve the immediate goal. The final result is one coordinated project, professional in appearance.

quite content to lecture and to foster research. UNESCO has an active international committee on the new trends in the educational services of museums. Margaret Brayton, Curator of the Children's Museum, Detroit Public Schools, is its very active and energetic chairman.

The Arts are, therefore, in the general education program which is being overhauled in public school systems, because of community pressures around them. This arts-in-general education trend is particularly evident in the smaller suburban systems which did away with all special art teachers during the depression and they are now looking earnestly for (and are making tempting offers for) teachers in the Arts who can develop workshop methods.

The Art process has come to mean something to younger school administrators who saw much of people and the world during their years in the armed services. They know, that it is the art process and its effect on individuals and not the end product of art which counts educatively.

There is a shift in emphasis which is making demands on the traditional art teacher to shift too or to be left out of the new surge. Recently, on state levels, there have been moves toward inclusion of the arts in statewide educational programs. Virginia is well along this newer path and some contact with Sara Joyner,

State Director of Art for Virginia, will prove rewarding. New Hampshire, likewise, has seen the light and its statewide program to better New Hampshire arts and crafts has the backing of the State Tourist Associations and the Chambers of Commerce. Missouri, is pursuing new art paths. To say, "I'm from Missouri" now means something different than a decade ago. Delaware has long had a state art director. Our Canadian neighbors are also putting forth efforts to improve Canadian products through fostering the inner art resources and improving the taste of Canadian children and adults.

Today, we find a renewed emphasis on the arts for their hobby and recreative values. Dr. Lawrence K. Frank, director of the Caroline Zackny Institute of Human Relations in New York City has recently been quoted as saying that "communication with each other is a struggle even under very favorable circumstances, and the children of today, who will live longer than their grandparents did, need to grow accustomed to the arts early in life." Winston Churchill, in his latest book, "*Painting as a Pastime*" extols art as a recreation for all ages, because "its indulgence, on a personal level, brings peace and hope to keep one company to the end of day." Mr. Churchill does not claim to be a good painter, but merely a happy one. He rejoices in the brilliant colors and feels genuinely

sorry for "the drab, poor browns." Mr. Eisenhower also paints for his own relaxation and gives his paintings for auction at an occasional charity. Mr. Hitler, also, painted but he wanted to go on to high acclaim as a professional artist and his "masters" found him wanting.

There is, finally, a revival of interest in the arts for their therapeutic value by all who deal with the maladjusted. There are many recent books which show by case studies the slow steps by which expression of inner compulsions through the arts will help children and adults. Natalie Coles, "*The Arts in the Classroom*" is a most amazing book which shows how to prevent distortion and disturbance in people, by freeing them through the arts.

With so much of significance to anyone whose life is in the Arts, this much may stir some creative thinking. ●



JOSEPH HOFFMANN:

A FOUNDER OF MODERN DESIGN

By

LEOPOLD KLEINER

ABOUT THE AUTHOR

Leopold Kleiner, of Vienna, studied architecture with the famous Austrian architect, Professor Josef Hoffmann, known as the founder of Modern Design in Europe. He collaborated with him for many years on designs for homes and industrial buildings, as well as in the joint teaching activities at the Vienna School of Applied Art.

SOMETHING very singular happened to Art at the beginning of the 19th Century. The steady development of Architecture and related Arts came to a gradual end. The innate knowledge and feeling for design, possessed for hundreds of years, seemed to be lost. Architects and craftsmen had to look at examples of the past in order to approach new tasks. Designing had ceased to be a creative problem and had developed into a selective one. Artists and the public were mainly interested in choosing from old styles that were agreeable to their personal tastes. For the first time in history, the architects worked consciously with forms foreign to themselves and their times. They had discovered the uncreative art of adaptation and imitation. The only necessary preparation for a prospective architect was the painstaking knowledge of all the exterior surface details of past architectural work. Designing meant the copying of columns, capitals and profiles taken from pictures in books on Architecture. These details were either subject to straight reproduction or even worse, were freely interchanged.

Houses and homes of that era looked like people at a costume ball. A new design approach seemed necessary and overdue.

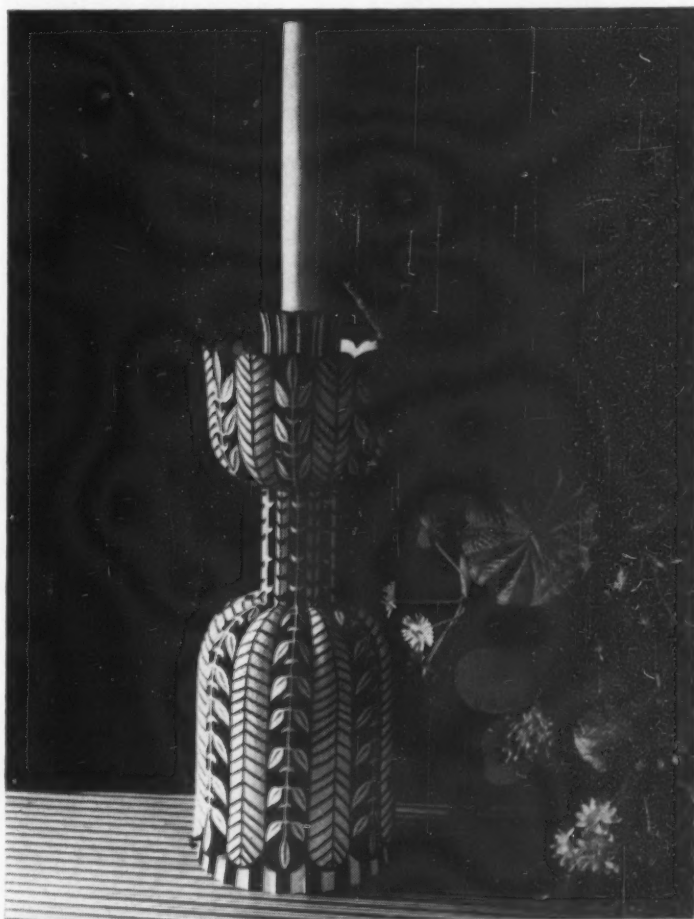
As the Century drew to a weary close, young architects attempted to work out methods simplifying exterior details. They finally realized that nothing can be achieved through mere exterior changes. A more profound source, responsible for the manifestation of Form, had to be rediscovered; that very force which crystalizes into those objects we call "Architecture."

The answer was obvious, but had been overlooked: Where else could this source be found but *within the individuality of the artist himself*? Nothing beyond his personal abilities is responsible for the process of creative designing. The rediscovery of this basic truth was first evidenced through the work of a few Viennese artists guided and directed by *Josef Hoffmann*. Hoffmann knew that greater progress could be achieved by collaboration and the exchange of ideas. Together with his friends and co-fighters, Joseph Olbrich, Gustav Klimt, and Koloman Moser, he founded an organization in 1898 called "*Viennese Secession*." Their aim was the rebuttal of the old and a reliance on their own personality. The battle cry of this fighting organization was "Down with copying, up with creating." The artist became the initial design source. A new freedom was born giving rise to an overflow of youth-

ful ideas. To prevent an aimless play of too free a fantasy, limitations had to be found, strong enough to form a basic structure and yet, still allow a free creative development. The "Viennese Secession" created a philosophy of design with the ethical and moral principles every designer now follows to achieve results of value. There were three main prerequisites:

1. Development of an active relationship to objects of everyday surrounding and the understanding of the meaning of their service.

(Please turn to page 24)



PAINTED WOODEN CANDLESTICK: Application of Hoffman's principles to an everyday functional object. DESIGN is integrated, rather than merely decorative.

"PAINTING IN YOUR OWN BACK YARD"

HOW ONE ARTIST FINDS ADVENTURE AND DRAMA IN UNEXPECTED PLACES

BY

GERRY A. TURNER



"THE SHORT CUT"

A water color

THE ARTIST'S COMMENTS:

Teen-agers, colored kerchiefs, umbrellas, pretty faces, wonderful material for the artist.

I noticed this particular group in "April Showers" as they passed my studio window every morning, usually at the same hour, apparently going to business.

I waited one morning, and using colored pencils I sketched them from all angles. I picked and grouped the best of the sketches in my studio later.

TOO often we think of painting as a project that requires travel to far-off places and exotic scenes. Here's one artist who has heard the siren call of adventure in the prosaic city of Newark, New Jersey. James Carlin is his name, and the pictures on these pages indicate that excellent subject-matter may be found in your own back yard.

We're all familiar with the hallowed names of Rembrandt, Vermeer, Toulouse-Lautrec, Daumier, to mention but a few. We consider them "masters" in their field. But they were all "home town boys", whose sources of inspiration and subject matter seldom led them far from their native haunts. Rembrandt could neither afford to, nor desired to leave his beloved Netherlands; Vermeer painted *hausfrau* almost exclusively;

THE ARTIST'S COMMENTS:

The glare of sunlight looking through an empty alley, and the two little street urchins silhouetted against their poor abode, hit a pathetic note.

To paint "The Short Cut", I made a direct recording in water color on the spot.



"APRIL SHOWERS"

Oil



"THE KIBITZERS"

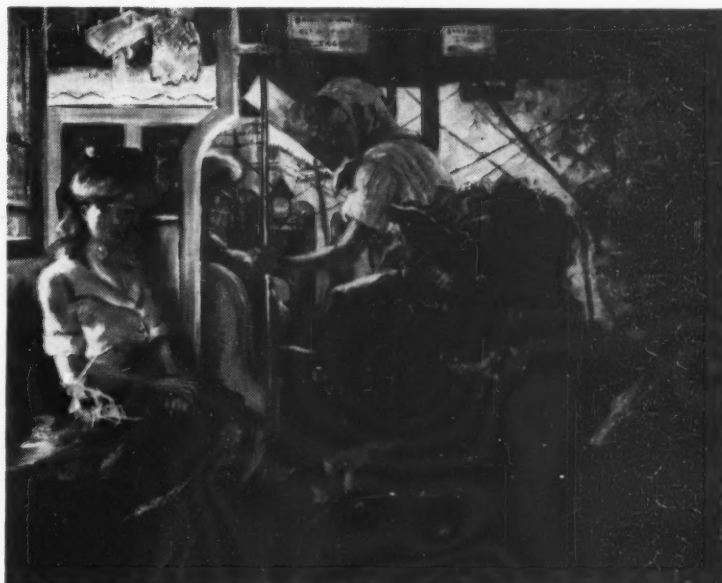
Oil

THE ARTIST'S COMMENTS:

Any city park has a wealth of subjects for the artists, children at play, pretty girls, old people, all in a relaxed mood, usually sitting, making an easier target for sketching.

To paint "Kibitzers", I waited until the group moved into a pleasing formation, then sketched the whole thing rather roughly. I then sketched each one personally in more detail marking the color notes on the margin of the paper.

The painting was completed in my studio.



"CITY BUS"

Oil

THE ARTIST'S COMMENTS:

The types on public buses and subway cars always fascinate me. Faces—sad, happy, rough, etc., available any time of the day. To get my material for "City Bus", I boarded a bus, taking with me a small box of water colors and a sketch book. I paid my fare from terminal to terminal, back and forth until I painted the interior. I then painted roughly the types who caught my fancy.

I then worked the composition later in my studio.

Lautrec stayed within sight of the winding streets of Montmartre; Daumier remained on French soil throughout his life. So, the idea of finding inspiration on any corner of any street is not a radical proposal. And James Carlin has ample reason to recognize its merit. His localized paintings have taken many awards and still he has been able to fulfill his teaching obligations at the New School of Fine & Industrial Art. Carlin sketches and paintings have won first prizes and honorable mentions from the Audubon Artists, Painters & Sculptors Society of New Jersey, Allied Artists of America (Pepsi Cola), Victory Exhibition of the Metropolitan Museum, and from countless other competitions and exhibits. He continues to regard painting in the twin lights of business and pleasure, and may be found in his spare moments, down some cluttered alley or on the backroads of Newark, discovering fascinating genre subjects.

James Carlin was born in Belfast, Ireland in 1908. His earliest apprenticeship was served in the stained glass painting studios of that country, studying under German, English and Irish instructors. In 1930, he graduated from the Art Department of Belfast Municipal College, and shortly thereafter won commissions to design windows for the Londonderry Guild Hall and a number of prominent churches in Ireland. In 1931, he came to America and again resumed his studies, continuing in this for the next ten years. When he felt he was ready, he exhibited his first American work in 1941, and within the span of a year won a half-dozen awards. After that, the prizes kept flowing steadily toward him, propelled as if by magnetic means. In 1945, he was offered a position on the teaching staff of Henry Gasser's Newark School of Fine & Industrial Arts, teaching former G.I.'s and other talented youngsters. Now married, his chief delight is in posing his youngest daughter, Sharon, as model for many of his portrait pieces. And on a

weekend, when friends want to find him, they start looking around busy intersections of downtown Newark, on the Jersey docks, or in his own back yard. ●

THE ARTIST'S COMMENTS:

While on vacation, I saw this group of children at play. I was very much fascinated by their machine-like little bodies, deep brown in color, and the different attitudes they adopted. I can't think of anything that suggests summer any more than this.

"No Swimming", was made from quick sketches and color notes.



"NO SWIMMING"

Casein and Oil

THE PUBLICATION OF AN ANNUAL IN ART EDUCATION

By

DR. EDWIN ZEIGFELD
Teachers College, Columbia University



"ART EDUCATION TODAY" is well-known to teachers throughout the country.

ART EDUCATION TODAY is known to teachers everywhere. From the years 1935 through 1943, and beginning again in 1948, it has appeared annually with contributions from artists, educators, art critics, psychologists, art teachers, and other individuals who have a keen interest in art and art education.

The idea for the annual grew out of plans for the use of funds willed to Teachers College, Columbia University, by Arthur Wesley Dow at his death. Mr. Dow, who from 1904 to 1922 was the distinguished head of the Teachers College Department of Fine Arts, left a sum of money to be used for projects which would further the cause of art education. The publication of an annual devoted to art education was agreed upon as being a worthy venture completely in keeping with the wishes of Mr. Dow. At that time, furthermore, there were no publications appearing on a yearly basis in this field, so part of the fund has been used for the subsidization of ART EDUCATION TODAY.

An editorial board was set up, consisting of Miss Belle Boas, then on the staff of Teachers College, as Editor-in-Chief, Virginia Murphy, then the Chairman of the Art Department of the Erasmus High School in Brooklyn, N. Y., and Victor D'Amico, at that time Art Instructor at the Ethical Culture School in Fieldston, N. Y. A series of articles on a variety of art topics were assembled for the first issue, ART EDUCATION TODAY, 1935. Francis Henry Taylor, now the Director of the Metropolitan Museum of Art and who was then at the Worcester Art Museum in Massachusetts, was one of the first contributors, as was Ruth Reeves, the well-known artist and textile designer. Other contributors were William F. Russell, Dean of Teachers College, L. Thomas Hopkins, also of Teachers College, Rosabelle MacDonald, and Jane Betsy Welling.

This first issue, in large part, set the pattern for those that followed. By having individuals with different interests write on art education, by having teachers in different kinds of situations tell of their own programs, and by having artists write about their particular specialties, a comprehensive picture of the best in contemporary art and art education was thus provided which indicated desirable directions of development for art teaching.

There appears in the first issue an Editors' Note which states with clarity the purpose of the publication:

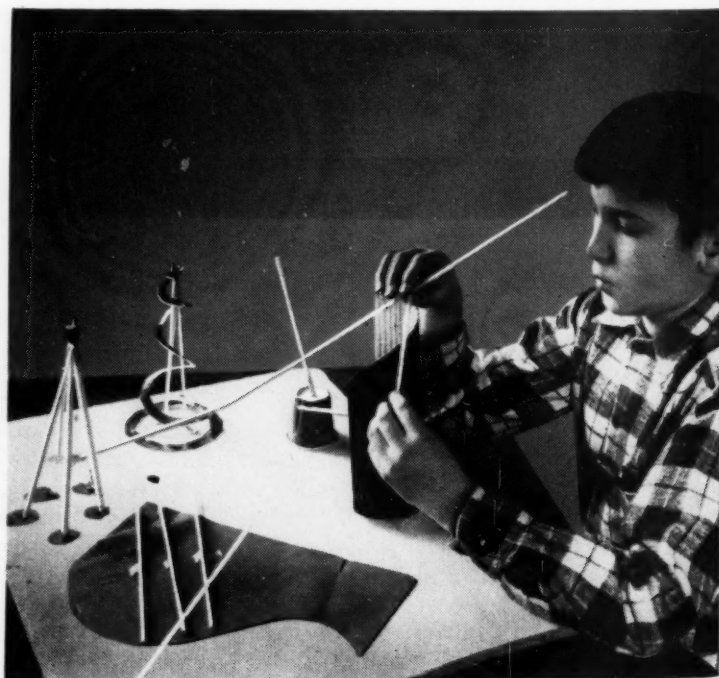
"ART EDUCATION TODAY seeks in these pages to provide a forum for divergent contemporary opinion on the vital subjects of art and art teaching. It makes no attempt to duplicate the valuable contributions of

other publications, its aim being to record the forward-looking trends in different types of schools, as well as various art philosophies which, taken together, give a clear idea of contemporary art."

Through all of its period of development, these objectives have retained their validity.

The planning, assembling, and publication of the annual has, in all issues, been the responsibility of a Board of Editors. From 1935 through 1943, Miss Belle Boas served as the chairman of this board. Miss Murphy, now Director of Art in the New York City Public Schools, and Mr. D'Amico, now Director of Art Education, Museum of Modern Art, have been continuing members of the Board since the inception of the annual. Beginning with the 1948 issue, the author of this article has been editor-in-chief. A number of individuals have served as advisory editors. These have included the late Sallie B. Tannahill, Dr. Thomas Munro, and Dr. Ray Faulkner. They have worked with the Board of Editors in advising on policy and contributions.

The second, third, and fourth issues were much like the first, in that they treated a wide variety of topics which were crucial to art education. Beginning with 1939, however, the next five issues were each given over to a special theme, and the articles which were assembled had a common core or focus. In 1939, it dealt with instruction at different levels; in 1940, appreciation; in 1941, design; 1942, art in the community; 1943, art



Imagination plays a major role in the creation of art projects. Here a young German expatriate recalls his early impressions of the 1940 N.Y. World's Fair.

education and the war. The 1948 issue, appearing as it did after a five-year lapse, was again concerned with a number of problems and issues important to art education. Beginning with the 1949 issue, however, the editors plan to return to the theme, plan of organization; the focus in that issue to be the teacher of art.

A broad point of view has always characterized the contributions to the annual. The largest percentage of articles have been written by art educators, discussing general points of view or specific projects which are under way in particular schools or institutions. Practically all the staff members in the Art Department at Teachers College have, at some time, contributed articles. A number of distinguished general educators, such as L. Thomas Hopkins, Lester Dix, and Caroline Zachry, have also written. Several times, the work of distinguished artists such as Alfeo Faggi and Oronzio Maldarelli have been presented. Many of the articles have been pioneer statements in new areas and directions such as those on art as an approach to children's emotional problems or its role in mental hygiene and personality development. Articles on other areas, the dance, community planning, and the motion picture have also been included. The ten volumes of ART EDUCATION TODAY comprise a wealth of information and material on many phases of the field.

The contents of the most recent issue of the annual, which appeared in December, 1948, are characteristic of those numbers which have dealt with a number of aspects of art education. The reason for this type of issue is explained by the editors in their preface:

"At this time, when art educators are once more building up their programs and planning for the future, it seemed more appropriate to take a broad overview of the field than to consider in detail one aspect of it. This issue, therefore, is devoted to discussions of many problems and programs in art education."

Striking the keynote to the issue is the article by E. Kenneth Benne, "Art Education as the Development of Human Resources", in which he points out positive values in art programs too often overlooked in teaching. Supporting this general thesis, but illuminating other aspects of it, are the articles by Lawrence Frank and Bernice Magnie on "The Developmental Role of the Arts" and "Art Education Needs a More Social Emphasis." Several accounts deal with specific programs in art education. Ruth Allcott and co-workers describe a communication arts course in a high school; Marion Quin Dix, a city-wide venture; Mayble Holland, on the development of a state-wide program; Edward Slockbower, a development in art education involving three Central American countries.

Another specific program of a different order is discussed in "Adult Education in the Art Museum" by Louise Defenbacher. Alice Nichols' article is concerned with the increasingly important role of guidance in art; Italo deFrancesco, on crafts. The professional artist in the roster of contributors is E. McKnight Kauffer who writes on advertising design as a career.

Since ART EDUCATION TODAY is concerned with art and with art education, the editors have always felt it should be a visual embodiment of what is discussed in its contents. The greatest care has, therefore, been taken in its appearance, and all issues have been published by distinguished printing concerns. Two firms, Aldus Printers and L. F. White, have been responsible for the printing of all the issues.

The Bureau of Publications of Teachers College also plays an important role: the director and staff members advise and recommend on the entire procedure; it handles contacts, bids and contracts with the printers; it provides the highest quality of editorial assistance in going over the manuscripts and preparing them for publication; it serves as the distribution sales



Local materials serve an important role in the various art-crafts . . .

outlet.

A brief discussion of the way in which one of the issues is developed will perhaps be of interest. About a year before the publication date, the Board of Editors holds a meeting. Each member comes prepared with a number of ideas for articles and contributors. If an issue is to be concerned with a theme, this is decided upon after considerable discussion. Once the editors have agreed on the theme, its implications are then investigated and a list of possibilities for articles is developed. Out of this grows the selection of specific contributors who, it is felt, can best, write on each of the topics. They are then contacted and their contributions requested. The interest and generosity of art educators in giving their own time and energies in the preparation of articles has been most encouraging, for, because the publication of ART EDUCATION TODAY is a non-profit venture, no compensation is given to the writers.

Contributions from the authors are due from six to eight months before publication time. They are read first by the members of the Editorial Board and suggestions and recommendations are made regarding any changes or adaptations that might be needed. An editor in the Bureau of Publications then

(Please turn to page 18)



Integration of various subjects in an experiment at Grover Cleveland Junior High School, Elizabeth, N. J. A student of mathematics has constructed an abstract mathematical figure and a model airport. The next boy is making a puppet for a study of Tom Sawyer, the third a contour map, and the last a historical model of Elizabeth First Church for social studies. The mural in the background was painted as part of work in an English class.

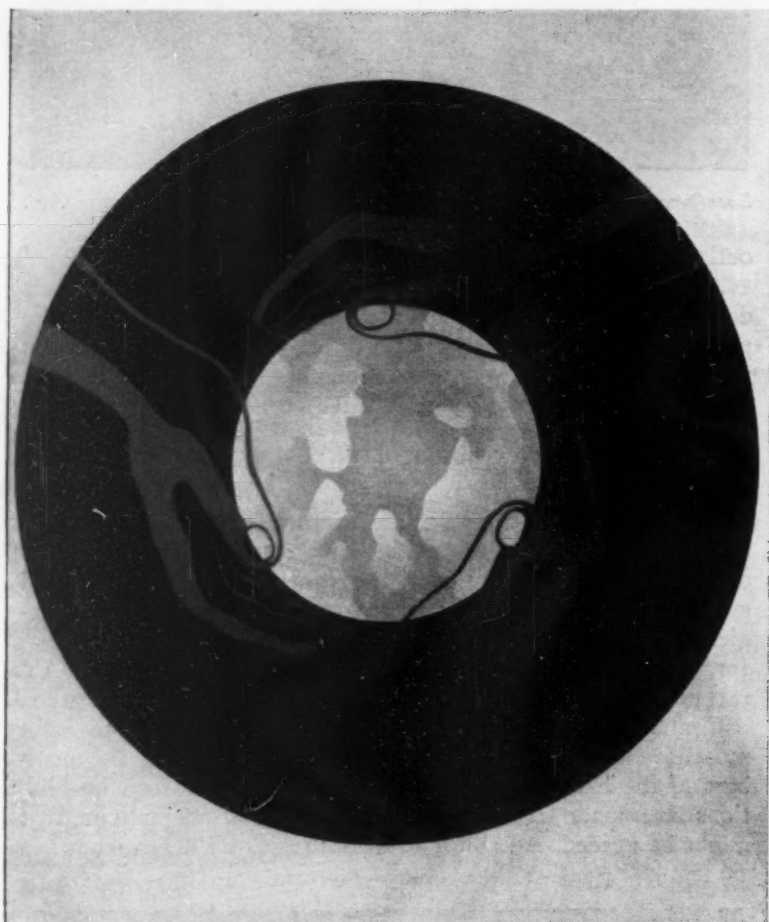
"DESIGN FOR BROTHERHOOD"

AN ENTIRE COMMUNITY AND A MAJOR ART SCHOOL JOIN HANDS IN A
PROJECT TO HELP ELIMINATE PREJUDICE

ARTICLE BY

DOROTHY RUDOLPH

*Secretary, Newark School of Industrial
And Fine Arts*



"INTERNATIONAL BROTHERHOOD"

★ FIRST PRIZE

by LEON LIGHTNER

A contest to find a satisfactory symbol for "International Brotherhood," recently afforded a unique opportunity to the entire student body of the Newark School of Fine & Industrial Art. The Central Conference of Christians and Jews, sponsoring their annual Brotherhood Week, consulted with Mr. Henry M. Gasser, director of the school, on how best to create an appropriate symbol which would graphically show their philosophy and their purpose. A contest was opened to all students of the Newark School, with substantial prizes offered by the Committee, which felt that the Newark School of Fine and Industrial Art, (a professional Art school, training young people in all the Fine and Commercial Arts) might be the ideal place in which such a symbol might be born. The work needed to be fresh in viewpoint, original in concept and professional in execution—attributes which, somehow, had eluded established commercial artists, whom had been engaged for the same purpose, several times before.

The students were given three weeks in which to meet the closing date, after getting the rules and regulations of the contest from Mr. Gasser. Response was immediate and the stu-

dents gave thought to the matter with mixed emotions. The subject itself, *International Brotherhood*, was discussed in class, at lunchtime, and over coffee after school.

"Not much you can do with the subject," one student remarked, "unless you use peoples of the world holding hands."

"Not original," was the reply.

"How about hands clasped across the sea?"

"Trite."

"Swords into plowshares?"

"What has that to do with Brotherhood?"

Slowly, new ideas began to be evolved. Instructors gossiped among themselves about the many different ideas being shown them, and of interesting treatments. A week before the closing date, a quick survey throughout the school showed that approximately 500 designs would be submitted. Instructors in all classes were besieged with questions, discussions and pleas for help with color schemes, compositions and rendering tech-



THREE PRIZE WINNERS: (L. to R.) Nathan Stein, Third Prize; Leon Lightner, First Prize; Santo Mezzacappa, Second Prize.



AWARDS JURY: (L. to R.) Frank Riley, Instructor at Art Students League; Eugene Barling, United Advertising Corporation; August Schmitzler, Artist; Mildred Holzhauer, Newark Museum; Ernest Watson, American Artist Magazine.

niques. Their greatest problem was to maintain strict neutrality and impartiality, while gently guiding the students along the paths of solving their own problems.

But among themselves, the instructors couldn't help discussing, marvelling, and sometimes even laughing at some of the ideas they saw. There was one design, finally discarded, which depicted a stylized head, neuter gender, neutral in tone, with the brain formation exposed and decoratively patterned. A large wedge was neatly excised directly from the center of the head, like a huge portion of missing pie. When asked the symbolism the student blithely replied, "He's keeping an open mind."

The closing date, was also the day on which the jury of selection was to meet. More than a hundred designs were still to be submitted and many a dramatic story of strange routes and means of transportation were related by students who, like the U. S. mail, somehow came through, to bring their designs in, despite a raging blizzard.

The selecting committee spent long and trying hours choosing 167 designs, from which, on the following day, the Committee of Awards would select the winners. That committee sought not only originality of thought and perfection in execution, but a symbol which would be equally appropriate for formal stationery, large posters, signs, buttons and tiny lapel pins. It should tell at a glance the story of *International Brotherhood*.

So excellent was the selected group from which to draw the few winners that, even working overtime, the committee awards created new honorary categories for special commendation. Hundreds of good ideas had been excellently presented. Scores were good enough to use. Some were quite profound, others, starkly simple; all were beautifully executed and worthy of consideration because of their original concept.

One industrial design student presented his design on a black background. He depicted a simple yellow paper match, lit and glowing. White lettering underneath stated, "INTERNATIONAL BROTHERHOOD, A LIGHT TO BETTER UNDERSTANDING."

Seymour Rappaport submitted a three-dimensional symbol, a green cylinder representing the Good Green Earth, in which five copper strings were placed, harplike, representing the five races of man. A test-tube filled with red fluid representing blood, was placed in front of the strings in a horizontal position. The whole composition, standing upright, was to represent the fact that when the earth is perfectly balanced and in absolute harmony, the blood of all races is in the same proportion.

Robert Pugh, submitted a beautiful ovoid design, in which both continents of the earth, glowing, were superimposed on a rising sun representing hope. The flags of all the nations marched in perfect unison, around the hemispheres into the sun.

William Powell showed four different colored peas in the same bright green pod.

Another student painted a design of three similar globes, (representing the three major races) tied together by a sheaf of wheat, indicating that bread will bring brotherhood and unity.

Flowers were symbolically used, forget-me-nots, and roses for remembrance. Other themes featured keys, links, chains, hour glasses, perfect equilateral triangles, figures and hands in varying shades of color. There were many that preferred a treatment of figures of truth and justice, or perfect trees with roots intermingling. A final classification featured variations of the many races emanating from one heart, or one bloodstream.

Among the winning designs, Leon Lightners showed three hands exactly alike, tenderly holding up a shining world. Santo Mezzacappa's design showed the mathematical symbol of equality, the 'equals' symbol, imposed on a background of closely woven strands, representing the races.

After the assembly period, in which dignitaries of the Board of Education, the Executive Committee for Christians and Jews and representatives from the Mayor's Office joined with Mr. Gasser in awarding the prizes, the students flocked down to the stage to see which designs won. As a group, they congratulated the winners, regardless of their names, their religions, or their coloring.

But no student was the loser. Not only did they all gain the experience of working against a deadline on a prescribed and worthwhile project, but hundreds of their designs were mounted and placed in department store windows, theater lobbies, and specialty shops—up and down the major streets of Newark and its environs, for the duration of Brotherhood Week.

(Please turn to page 18)



"INTERNATIONAL BROTHERHOOD"
★ SECOND PRIZE

by SANTO MEZZACAPPA

EVEN CHILDREN CAN BUILD

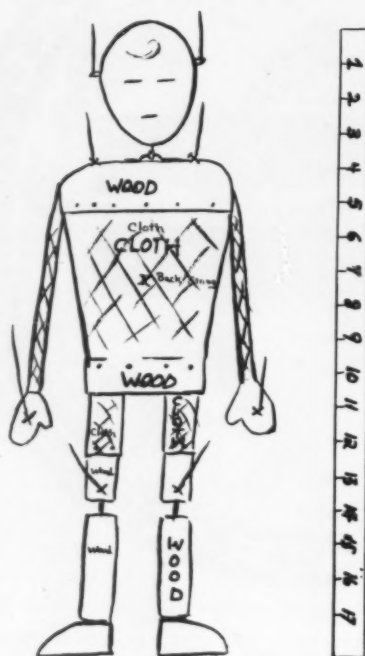
MARIONETTES

By

JULIA CREW



FIND a girl with hammer and saw, and a boy with needle and yard-long thread, and you know that marionettes are in the making. The children's frantic endeavors to see if the toys will really work, may not assure the teacher of peace and quiet, but guarantees an interested class. These durable, modern Pinocchios are within the construction ability of eight to eleven year olds, yet look professional enough to delight adults and



KNIGHTS AT CHESS

Remo Bufano Productions

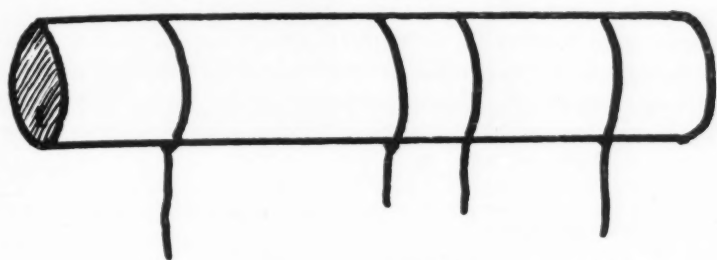
make them want to take up the hobby themselves.

Given plenty of fur scraps, yarn, leather, beads and colored cloth, youthful imaginations will think of cowboys, monkeys, funny-paper characters — in fact, almost anything. A colored sketch of the proposed character will help the student to get a fixed idea, thus avoiding

commonplace results. For class work, a demonstration of head-making saves questions and is most effective. An undressed marionette (or a full sized working drawing and a set of measurements) is all that will be necessary to launch the project. Each student can progress at his own speed, as tools are made available. Here's how to do it:

THE HEAD

1. Saw wooden piece two and one-half inches. (curtain roller or small stick).
2. Wire piece—bend.
3. Attach to top of wood by staple.



LEGS

ARMS

LEGS

4. Put screw eye in bottom end.
5. Mix flour and water to sticky, stretchy consistency.
6. Add sawdust until it is not sticky, but easily modeled.
7. After patting and working together, model egg shape around wooden and wire frame.
8. Model the face with exaggerated features, or leave egg shape and paint features.
9. Leave enough wire extending on either side to attach head strings.
10. To dry successfully, it should be done slowly for a few hours, then dried quickly, until dry entirely through. The oven is a good place.
11. Paint with tempera.
12. Shellac.

THE BODY CONSTRUCTION

Torso

1. Saw four and one-half and three inch pieces of one inch lumber. (sketch 2.)



SHOULDER

HEAD

BACK

HEAD

SHOULDER

Upper leg

1. Saw two 2 inch pieces. (old curtain roller good).

Lower leg

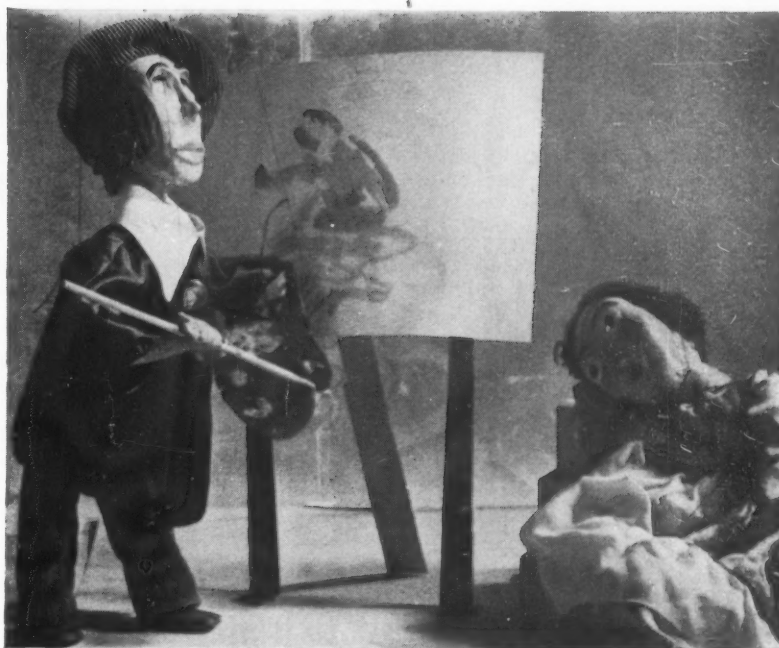
1. Saw two 2½ inch pieces.
- Mitten hands—three-ply or balsa wood.
Whittle feet.

HOW TO CONNECT PARTS

1. Attach head to body by three inch wire.
 2. Put wire through neck, screw eye, and staple to shoulder piece.
 3. Connect wooden parts of body by strong cloth.
 4. Connect arms to body by cloth.
 5. Leather hinges at knee joints.
 6. Leather strips at either side of feet to give very little movement.
 7. Attach legs to body by cloth.
- After this has been completed, you may dress the marionette.

THE CONTROLS

1. Two 4 inch round bars ½ inch in diameter.
2. Notch to hold strings.
3. Use staples at each x on doll except back.
4. Sew string to back.
5. Tie workable length strings on doll.



MAC BETH AND LADY MAC BETH

by Marjorie Batchelder

6. Tie strings on bar.

These now-live little marionettes walk by pulling the leg strings, bow by a pull on the back string, or jump on cotton flannel horses and gallop off the cardboard stage at your direction. Children will love them and adults will delight in the uninhibited performance of the little dolls on a string, which for centuries, have held a place in the hearts of people throughout the world. ●



"A LIGHT TO BETTER UNDERSTANDING"

by Joseph Torchia



The winning designs were shown in store windows . . .



"LIKE PEAS IN A POD":

by Charles Powell

BROTHERHOOD:

(Continued from page 15)

carefully and painstakingly edits them all. If any major modifications are advisable, the manuscript is referred back to the

The Committee was delighted with the results, the shops were pleased with their artistic displays, and as far as the students were concerned, a beautiful thing had happened. While working on a design for brotherhood, they had achieved it among themselves. These students at the Newark School of Fine and Industrial Art thus epitomize the message of International Brotherhood. ●

ART EDUCATION TODAY:

(Continued from page 13)

author. At this time, the printer begins his work, and there is a series of discussions on format and layout. The design of the cover and format are then decided upon. The cover is always a matter of much concern. Finally, there is the checking of galley proof, page proof, the arrangement of pictures, the writing of captions, the last-minute checks on correct titles of authors. When finally the issue appears, the Board of Editors has already arranged another meeting to make plans for the issue which is to follow.

Miss Boas, in introducing the 1939 issue, included this statement: "While the points of view (expressed in the articles) are divergent, it is hoped that they may stimulate interest, experiment, and fertile discussion." This excellent statement again summarizes much of the basic philosophy on which the publication of ART EDUCATION TODAY has proceeded. There is no attempt to secure a unanimity of expression from the authors. This would be as possible as it would be undesirable. However, those contributions which are sought are always progressive and forward-looking. This has always been and will continue to be the point of view expressed in ART EDUCATION TODAY. ●

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CONDUCTED BY FLORENCE LEWISON



A COLUMN OF CHIT-CHAT AND INFORMATION FROM THE ART CAPITOL OF AMERICA

WEBER AT WHITNEY MUSEUM

AN outstanding feature of the Max Weber retrospective exhibition, now at the Whitney Museum in New York, is the complete consistency and fidelity to the fundamentals of painting, to which Weber has adhered from his earliest student days. Unmistakable is the knowledge of media, the geometry of composition, and the thoughtful control of color and line.

An artist "arrives" when he has reached a thorough understanding and mastering of these fundamentals. There are no short cuts, and Weber's work bears this out.

We emphasize the above because this simple truth is so often glaringly lacking



"MUSIC" by MAX WEBER
Whitney Museum Retrospective Show.

in the canvasses of even 'seasoned' painters. Noteworthy too, is the unusually early manifestation of personality. Self-expressiveness emerges with gradual and increasing emphasis; the stamp of what is now easily recognized as the 'Weber style' evolves with greater clarity, as time progresses. His amazing facility—that dab of the brush with just the proper pressure, the right color accent, the wizard-like deftness in achieving the desired effect of spontaneity—these are the coveted goal of every aspiring painter. All this did not come to Weber as in a dream. The divine spark is surely a requisite for a great talent, but even angels have to earn their wings. The works on the walls of the Whitney today are the fruits of unflagging efforts in the studio, cease-

less searching, and steadfastness of purpose.

Here is an exhibition that contributes to both beginner and accomplished painter alike. To the reviewer, the exhibition of an artist's work must teach the on-looker something of which he was not previously aware. The retrospective at the Whitney does this and credit must be given to the museum for its admirable presentation of so large an exhibition.

DURAND RUEL GALLERIES: *Gabriel Zendel.*

A first New York showing by a Parisian, Gabriel Zendel, at the Durand Ruel Galleries certainly gains one's attention by the strong colors employed throughout. Though well thought out, the pictures, paradoxically enough, do not stimulate, because of a contrived quality. His repeated use of heavy dark outlines, and a seeming penchant for placing green with red continually, proves monotonous and jarring. Only in "*Serenade Des Masques*" does he show proper consideration of juxtaposition of planes and distribution of forms, in conjunction with harmonious pure color. Here, his figures are not outlined in so "pat" a manner. It is a striking painting.

BABCOCK GALLERIES: *Elias Newman.*

The elements of a good picture have been fully utilized by Elias Newman in his one-man show of gouaches at the Babcock Galleries. This artist improves with each succeeding show. In this one he carefully employs pure color and creative imagination in depicting various subjects, utilizing his medium competently.

WORTH NOTING

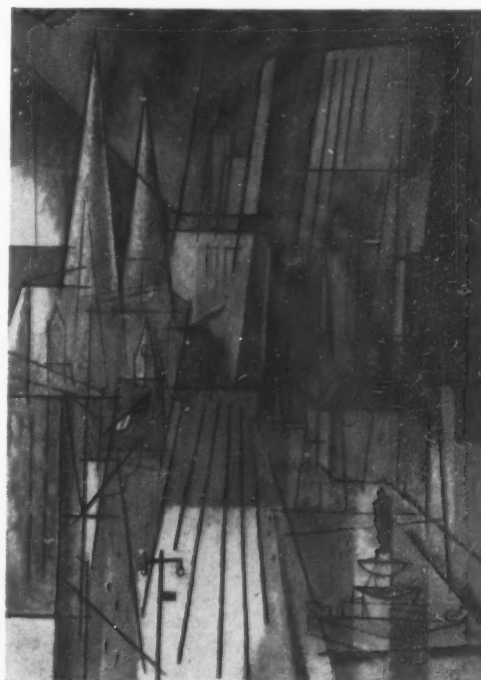
Serigraphs by *Lena Gurr* recently at the Serigraph Gallery on 57th St. . . . *Dorothy Block's* first one-man show at the Norlyst Gallery . . . *Iver Rose's* impressive showing at the Kraushaar . . . the wonderful black and white *Roualts* at the Kleeman . . . the marked increase in publication of books on Art . . . important role Art will be taking in television.

AMERICAN BRITISH ART CENTER: *Charles G. Shaw.*

Names like *Feininger*, *Stella*, and *Braque*, may come to mind on viewing the paintings by Charles G. Shaw at the American British Art Center, for surely he has absorbed a great deal from them. But despite these obvious influences there is unquestionably much of Shaw himself in his work. Mainly, there is a cohesive organization of ideas and technique, and though the work often lacks warmth, (when his concepts tend toward non-objectivity or symbolism) he reveals excellent choice of color, never becoming blatant or sensational. Shaw's paintings express sound knowledge and intelligent planning. Particularly satisfying are "*Fifth Avenue*" "*Nantucket Waterfront-1*" and "*Construction*." This is mature work.

We cannot omit mention of the work shown simultaneously on the upper floor of the American-British Art Center, for it is the antithesis of everything that Shaw's work is. Tagged as 'primitive',

(Please turn to page 25)



"FIFTH AVENUE"

by Charles G. Shaw

"Some Thoughts on Abstract Painting"

By

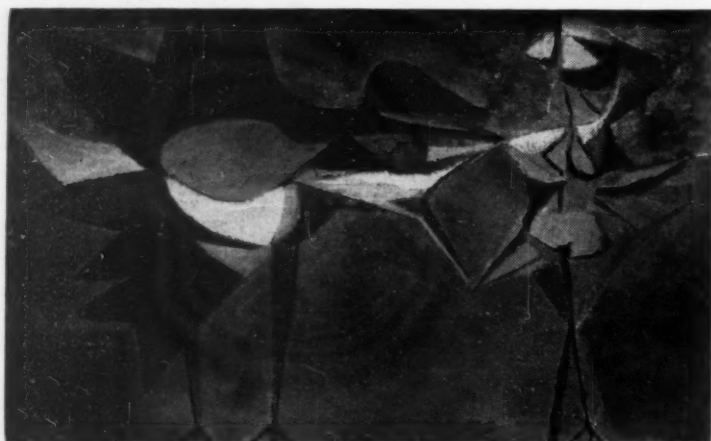
DR. RAY FAULKNER

*Executive Head, Dept. of Art, Stanford University
Pacific Arts Association*



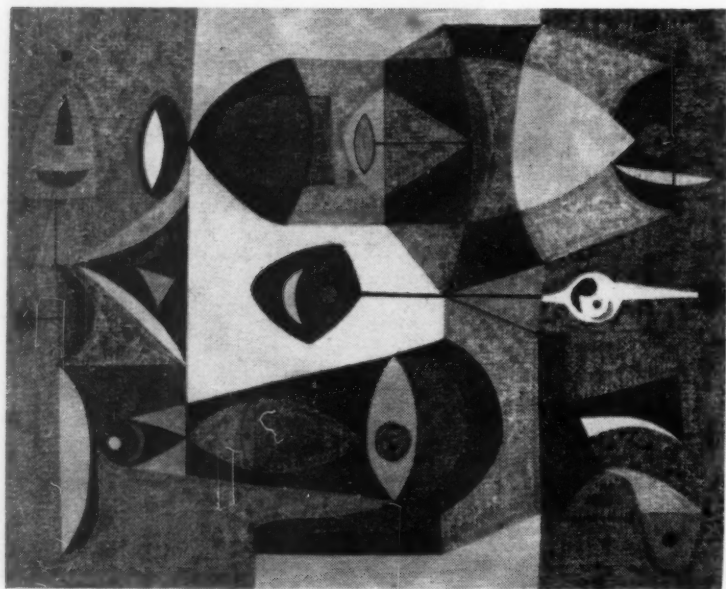
SEMAPHORIC METAPHOR:

by Joseph Fiore



BIRD AND DANCER

by Frann Spencer



INTEGRATED FORMS:

by Leonard Edmondson

THE Sixty-Eighth Annual Exhibition of Oils and Sculpture, sponsored by the San Francisco Art Association and currently on view at the San Francisco Museum of Art, shows a predominance of painting and sculpture conveniently referred to, (if loosely) as "abstract." The same holds true of the exhibition of the work of Chicago artists now at the Chicago Art Institute. While this does not necessarily indicate a trend, it is evidence that a sizable proportion of artists, in two widely separated cities, are expressing themselves through forms bearing only limited resemblance to the visual appearance of objects. Because such expression still confuses a number of persons, it is worth trying to provide brief answers to such questions as: *What is abstract painting? Why do people paint abstractly? How do people paint abstractly?*

If we try to answer the question, "What is abstract painting?" the first thought of importance is that all painting is abstract to a degree, for it is obvious that every painter must select from his experience, immediate and total, but a few of the qualities of the experiences and things he is portraying on canvas. Painting differs from "life" in many ways. First, paintings, with few exceptions, are of markedly smaller size than is the subject matter from which they are evolved; second, whereas the actual world is three-dimensional, painting is two-dimensional; third, the color and brilliance range available to the painter is limited to only a fraction of that found in nature; fourth, forms and colors in nature are constantly moving and changing while in a painting they remain fixed. To compensate for such differences and to produce work having at least some of the vitality of life itself, all painters must select and discard, arrange and rearrange, intensify and subordinate—in short, *abstract*—in order to produce a cohesive, stimulating work of art.

Some painters carry this process to the point where the subject matter *per se* becomes of secondary importance to the idea or content expressed and to the demands of plastic organization. Such painters use subject matter freely (if they use it at all) solely as a means of conveying what they have to communicate to the observer. They are less interested in representing the physical appearance of objects than they are in exploiting to the fullest the expressive potentialities of line, form, color, texture, and space, the basic vocabulary of the painter.

Among the most noticeable characteristics of their work are the following. *First*, a tendency to deal with the general rather than with specifics. For example, in Joseph Fiore's "*Semaphoric Metaphor*," the painter made no attempt to portray a specific traffic intersection or automobile thoroughfare but presents a plastic organization of some of the brilliant, perhaps confusing, experiences facing the automobile driver when going through an area of heavy traffic.

Second, an attempt to emphasize the imaginative rather than the literal aspects of his theme. In Frann Spencer's "*Bird and Dancer*" the forms have been freely, creatively, and expressively integrated into a total pattern of rhythmic movement with little regard for such matters as comparative sizes, actual color or

(Continued on page 21)

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BOSTON: Workshop Class demonstrations. Wed Eve., Apr. 6, at Massachusetts School of Art, Brookline, at Longwood Acres. . . . Supervision of Messrs. Corsini & Kupferman. For details, contact: Mr. Jack Arends.

BOSTON: At M. M. Ross "Intimate Gallery", 72 Huntington Ave., on Fri., 4 P.M., Apr. 8. . . . Demonstration by Jon Gnagy. Free card of admission thru Mr. Baird, above address.

EDINBORO, PA.: Special demonstration by George Schwache, at Auditorium of State Teachers College, Fri., Apr. 22. . . . Mr. Schwache will paint a landscape in three mediums, using Casein as watercolor, gouache and oil. Admission card free thru Alfred J. Haller, Art Conference Chrmn., State Teachers College, Edinboro, Pa.

ABSTRACT DESIGN:

(Continued from page 20)

shape. To be sure, the abstract painter is not always creative. As in all types of art, modern and historic, the great majority are derivative, but this should not obscure the aim, frequently realized, of discovering or inventing new modes of expression.

Third, an attempt to deal with structure or essence rather than with surface characteristics. For example, the abstract painter is more likely to think of the human figure as a constantly moving, dynamic interplay of forces and tensions, than he is to regard it as a self-contained unit, best represented by reproducing the light reflected from its surfaces. Many times, abstract painters fail in this respect and produce paintings that no more approach essences than do bad snapshots; but the great majority hold the search for *essentials* as an aim.

Fourth, reliance on plastic qualities as a direct stimulus. The abstract painter aims to activate his picture surface through line-form-color-texture-space relationships to produce a direct esthetic response in his audience just as the composer of symphonic music relies on musical sounds for his effect. In neither case is there any effort to supplement these with sights or sounds intended to recall specific memories or associations. Thus, Leonard Edmondson's "Integrated Forms" shows no specifically recognizable objects. Rather, it is an organization of symbols that are stimulating and evocative because they have been abstracted from things seen and felt, touched and heard, experiences perceived intellectually and emotionally.

Fifth, a high regard for the picture plane and the medium. The abstract painter accepts the fact that the surface on which he works is flat and although he indicates space by various means, he avoids an illusion of depth. And as he accepts the flatness of his picture plane, he also accepts his medium, not solely as a means to an end but as a potential source of lively enjoyment in its own right.

Caution should be exercised in interpreting the above statements. They do not imply that abstract painting is superior to

(Please turn to page 25)



"MERRY-GO-ROUND"

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The Art Educators Column

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ART FORUM HELD: The Columbia University School of Painting and Sculpture, recently held its initial Art Forum on-campus, under direction of Professor Peppino Mangravite. The subject: "What Constitutes Education for the Artist?" Speakers utilizing the theme were Carl Milles, sculptor from Cranbrook Academy, Michigan; George Biddle, painter; Irwin Edman, philosopher; Francis H. Taylor, director of N.Y.'s Metropolitan Museum of Art, and Mark Van Doren, poet and critic.

MARTHA GRAHAM RECITAL: Correlation of the Arts was demonstrated this month by famed modern-dancer, Martha Graham, at a special recital for students at Miami University of Ohio. This was arranged in connection with the course in introductory Design, taught by Violet Patton of that school's teaching staff . . . Derwin W. Edwards, Art-Ed. Department of Miami, received his MA degree from Western Reserve University in Cleveland, early last month.

STUDENT ARTISTS IN PAINTING SHOW: Three oil paintings, by undergraduates at the University of Georgia, have been selected for representation at the Exhibition of Southeastern Colleges, to be held in conjunction with the scheduled SEAA Convention at the University of Louisville, starting March 24th. The artists are: Rachel Sharp, ("Cemetery") senior; Doris Pogue, ("Spring") senior; Walter Clark, Jr., ("Victorian House") junior . . . Carl Holtz, of the University of Georgia Art Dept., has had two paintings purchased for the permanent collections of museums at Youngstown, Ohio, and Urbana, Illinois. The pieces: "Le Flambeau," a figure study, now the property of the University of Illinois; "A Study," now in the collection of the Butler Art Institute of Youngstown.

SUMMER WORKSHOP OFFERED: The University of Tennessee and the Pi Beta Phi Fraternity announce the opening of their fifth Annual Workshop in Creative Arts, on June 13th. Length of the session: 6 weeks. Heading the faculty will be Marian G. Heard of the College of Home Economics at the University of Tennessee who will instruct in Jewelry Design. Allen Eaton will teach Craft Design. Berta Frey and Mr. Lynn Alexander, both of New York, will direct Weaving classes, and the sessions in Pottery and Wood are to be under supervision of Mrs. Ken McDonald and Ruth Transgrud. Iowa State's Harriet Adams is in charge of Metalwork and Recreational Arts, and Helen Watson of the University of Tennessee's Physical Education Department is scheduled for classes in Camp Leadership. The Summer Workshop will be held at the Pi Beta Phi Settlement School, Smoky Mountain National Park.

STAFF CHANGES AT THE "MET": Joseph Downs, Curator of the Metropolitan Museum of Art's American Wing, has resigned that position to accept the post of Curator of the Henry F. duPont Collection, in Winterthur, Delaware . . .

HONORS FOR VAN DER ROHE: Ludwig Mies Van der Rohe, head of Illinois Tech's Dept. of Architecture, has been elected to honorary corresponding membership in the Royal Institute of British Architects. Van der Rohe, a native of Aachen, Germany, is well known nationally for his major planning, and recently designed the 100-acre campus for Illinois Tech.

N. C. NEGRO TEACHERS CONVENTION SCHEDULED: The North Carolina Negro Teachers State Convention will be held April 14-15-16 at the West Charlotte High School, Charlotte, N. C.

INSTITUTE OF DESIGN STUDENTS CLAIM AWARDS: Four of the fourteen major prizes in the 53rd Annual Exhibition of Chicago Artists went to former students of the Chicago Institute of Design. Top award was won by instructor Emerson Woelffer, and other prizes went to Don Baum, Franz Altschuler, Samuel Himmelfarb and Harold Krisel, all of the Institute.

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SAM KRAMER,

DEPT. X, 29 W. 8TH ST., N. Y. 11

EARLY AMERICAN CRAFT:

HOW TO MAKE HOOKED RUGS

BOOMING once again into popularity is the traditionally American craft of fashioning hooked rugs. Unlike many art forms, the hooked rug or quilt is both pleasing to the eyes and utilitarian.

We know little of where it was originated. It first appeared in New England colonies sometime before 1700, and its original purpose was purely utilitarian. With no modern heating as we know it today, the colonials were invariably cold and miserable in their hand-made homes, at the approach of winter. Housewives, therefore, out of sheer necessity, picked up all the odds and ends, the waste materials from dressmaking, and turned them into the warm "crazy-quilts" so highly prized in our time.

These pioneer folk had no ready-made chemicals on hand, and so, for dyes, they turned to their native sumac, birchbark and even moss as a source for pigmentation. Many also used beet juice and indigo.

Creation of the rugs and quilts was a family project; young and old would gather in the winter evenings and take turns trying out their particular handiwork on the fashioning of the patterns. Today, of course, the making of hooked rugs is more of a hobby than a necessity. We can always purchase a finished professional product at the department store, but most of us prefer to try our own ingenuity. And so, here's the way to do it:

THE NECESSARY MATERIALS

The Background: consists of burlap, monk's cloth or canvas. This is the part underneath.

The Hooking material: Cotton yarns, silk stockings, woolen yarns, chenille, cloth and jersey.

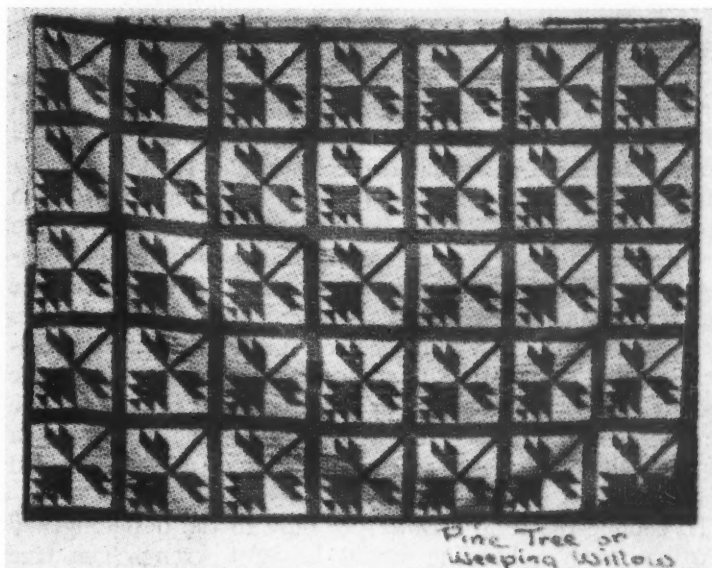
The Hook: Your tool for forcing the strips through the burlap background.

The Frame: The wooden object that firmly holds the burlap or canvas background in place while you work on it.

THE PROCEDURE FOR HOOKING

1. Cut out foundation material to desired size, allowing a few extra inches for finishing.

2. Apply the Design to the background. These may be bought at the corner store, but you may prefer to create your own designs. This is simply a shape that is cut out of cardboard or paper and whose outlines are traced on to the background. You can make it geometric, or naturalistic if you prefer—birds, tree forms, leaves, etc. Be certain to consider where you are going to place the rug or quilt when it is



A PIECED QUILT: Geometrical units shown below are united in this piece to form a pleasing surface pattern.

done. An old-fashioned bedroom demands an old-fashioned decor; a modern abstract design would be out of place.

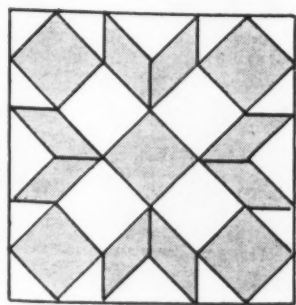
3. Transfer the Design to the Background. Trace it with crayon, charcoal, ink or liquid blueing. Perhaps you will decide to use a stencil instead of doing it freehand. This will prove handy for making repeat patterns, as you will simply cut out the design on cardboard once and then press your ink or coloring matter through the cut-out area. Use a stiff brush for this.

4. The Frame: Any local carpenter can make this for you, or you can construct it yourself. It's just like a picture frame; in fact that might do if it's the proper size desired. You will have to have holes bored near each of the four corners, into which you can insert pegs to change the size of the finished piece, when tackling the next job. Attach the foundation to the frame by sewing it to each corner and looping, with heavy cord. Leave yourself room to insert the hook—about an inch on each side of the frame.

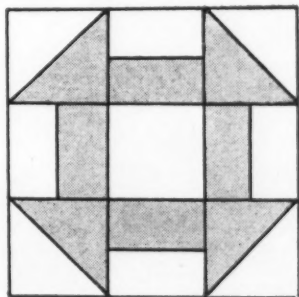
5. Cut the strips. About a quarter-inch is good for most rugs. Light wool and flannel are the best materials. Silk will not wear, and should be used for more decorative purposes, rather than bed-covers or rugs.

(Please turn to page 24)

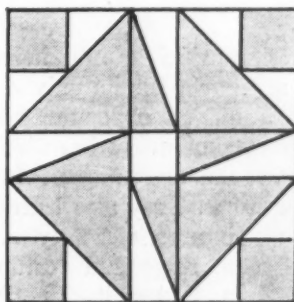
THE FOUR BASIC PATTERNS INTERWOVEN IN ABOVE QUILT



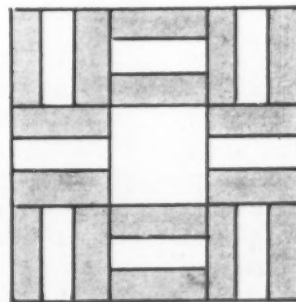
Swing in the center



Double monkey wrench



Follow-the-leader



Beggars blocks

FOUNDER OF MODERN DESIGN:

(Continued from page 9)

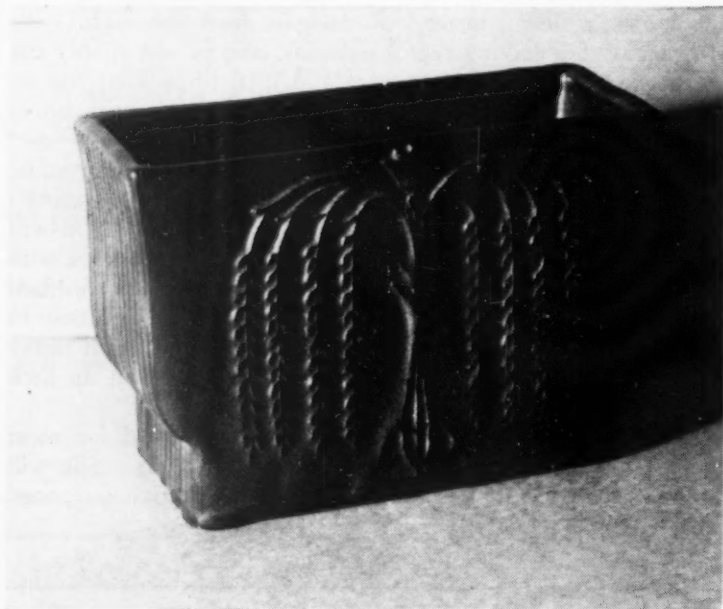
2. Preservation of the *integrity of materials* used as design expression. (I.E., The material used shall only express its natural appearance and shall never try to imitate that of another material.)

3. The form should only be dictated out of purpose.

These three limitations proved stimulating and fruitful, and gave a new meaning to design. The plan of the house for instance, and not the facade, became the architect's main concern. The layout of the rooms had to fit the lives and activities of the owners. Therefore, windows, doors and wall-space were placed according to necessity and found their appearance on the outdoor walls as natural results and not due to a preconsidered artificial concept. Choice of materials to be used, scaled in right proportions according to individual conception, were the additional guiding ideas. This same principle holds true when it comes to the shaping of smaller objects for everyday use, such as a piece of furniture, or even a teapot. Since all these have to be designed with the same artistic capacity, neither dimensions nor the actual cost of material are the decisive factors of artistic evaluation. The quality of a perfectly designed teapot is equal to that of a well designed building.

To confine the term *architecture* only to the designing and construction of a building would be very wrong. The true meaning of architecture encompasses the all-embracing idea of order and arrangement. Every kind of design has to follow this precept.

During the many years of my collaboration with Josef Hoffmann in his personal work, as well as in the joint teaching activities at the Vienna School of Applied Art, our main concern



FLOWER CONTAINER: Note how design motif is suggestive of object's ultimate use.

was to bring this unification of design-principle into being. Our Special Class of Architecture was known for its universal character. There, our students had a unique opportunity to become acquainted with the requirements of every branch of design. To plan houses (together with the designing of furniture for the interiors) was only part of it. They also learned to design wall-papers, textiles, lighting fixtures, etc. Anything connected with human life, dress design, stage and costume design was included in their curriculum, taking its rightful place in connection with architectural arrangement. ●



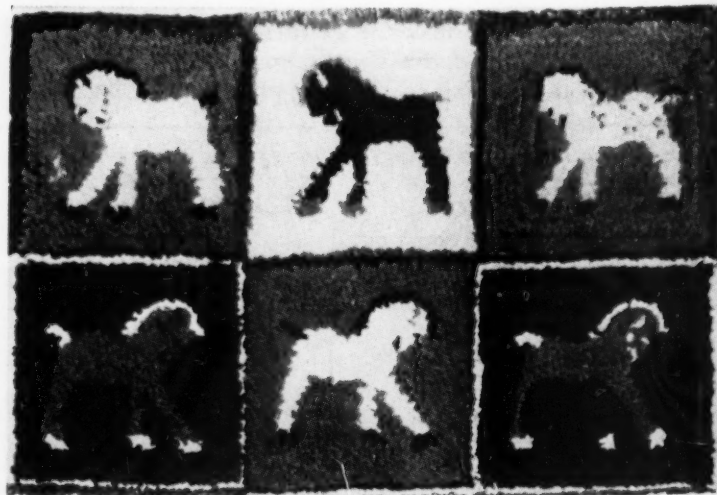
CARVED WOODEN CONTAINER: Vienna School of Applied Art

HOOKEED RUGS:

(Continued from page 23)

6. Dye the material, being sure to work over old newspapers.

7. Now you are ready to do the hooking. The hook may be purchased at an art shop, department store, or made without much difficulty. A bent nail, fastened to a wood handle will do admirably. Draw the loops through the meshes in the foundation with the hook. Place the strips as closely together as possible for your particular design. When the strips are inserted, hem the edges and line with ticking. Leave the loops sticking out, for a decorated edge, or scissor them off. And finally, brush off the waste scraps and press. You have now created an heirloom. ●



Animal forms in a hooked rug design.

ON ABSTRACT PAINTING:

(Continued from page 21)

other types nor do they imply that the characteristics mentioned apply only to abstract work. They are simply some of the emphases found in this phase of painting.

The second question, "Why do people paint abstractly?" should be preceded by, "Why do people paint?" They paint for many reasons: to record events, people, or scenes, so that a degree of permanence is given what otherwise might have been transitory. They paint to arouse emotion and to inspire action; to deepen understanding of man and his universe; as a means of enlarging our experience; and to satisfy man's esthetic needs. The development of photography, the motion picture, television, and the radio, together with the greatly increased availability of printed matter and the literacy with which to comprehend it, have minimized painting's role in recording events and inspiring action. Such technological developments have led some painters to believe that their greatest contribution lies entirely in the realm of the spiritual, especially the esthetic. Acknowledging the virtues of the camera and bored with the academic sterility of nineteenth century literary painting, these painters are invigorated by new explorations of form and space as vital aspects of human experience; and, at the same time, seek to reawaken esthetic sensitivity by concentrating on esthetic values. Quite naturally, they turn away from modes of expression well, if not better, suited to other mediums and focus their energies on what is unique to painting: plastic symbols created from pigment on canvas. This, of course, leads to abstraction, not as an escape from life but as a penetrating study of selected qualities of life expressed in pure painterly terms.

"How do people paint abstractly?" cannot be answered sim-

ply, for there are almost as many approaches as there are painters. They may start with specific subject matter and transform it so that it loses its specific identity. A tree, for example, is not only an irregular mass of green leaves supported by a trunk, but is an active organism generated from a seed, carrying water and nutriment up from the soil to be transformed by light into usable food, growing until its life span has been reached and decay and death come. While alive a tree is a unit in a complex integration of natural forces, bending with or being broken by wind, receiving sunlight and casting shadows on the ground, bearing flowers and fruit. The abstractionist may choose any one, or several of these characteristics and present them on canvas. Whereas the objective painter selects from the total complex of a tree's reality its *visual* aspects, the abstract painter is likely to select some *other* equally significant quality.

Starting with subject matter such as a tree is, however, only one approach. Other painters may have as their stimulus a general content or idea such as motion or balance and then either find natural forms or invent plastic symbols to carry their message. Here, as in all fields of art, there is no single, easy "how-to-do-it."

In conclusion, abstract painting is a movement in which a goodly number of painters are participating as a direct response to the environment in which they are living. Like representational painters, they are striving to express what they believe significant in life. They are not turning their backs on humanity nor are they seeking an easy path to success. They are trying to provide mankind with insights into his existence and to provide him with opportunities for esthetic satisfaction derived immediately from the medium in which they work. ●

GOING AROUND IN ART CIRCLES:

(Continued from page 19)

these little paintings, the result of a two-year hobby of a retired businessman, are pathetically inadequate in every respect and should not be encouraged for public showing.

SALPETER GALLERIES: Jane Ollendorf.

A very lively greeting awaits visitors to the Salpeter gallery in the colorful canvasses of Jane Ollendorf. Though somewhat flat in treatment and in several instances inadequately realized, for the most part her paintings are dextrously handled with ingenuity and sense of decorativeness, showing that the artist has had good grounding for her craft. In her painting of a large hen against a background of wire chicken coop, Miss Ollendorf achieves a fine unity of pattern and luminous color.

GRAND CENTRAL GALLERIES: Hugo Robus.

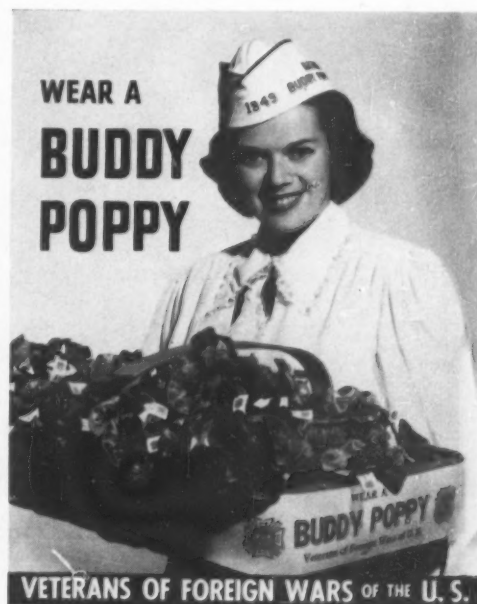
Hugo Robus is an uncompromising sculptor, as the pieces in his one-man show evidence. Almost all of the works shown at the Grand Central 57th St. Galleries, have one dominating characteristic: a vigorous, rugged execution of forms. Possibly only sculptors who themselves have struggled with tools and materials, and racked their brains for fresh esthetic concepts will appreciate his style, (frankly

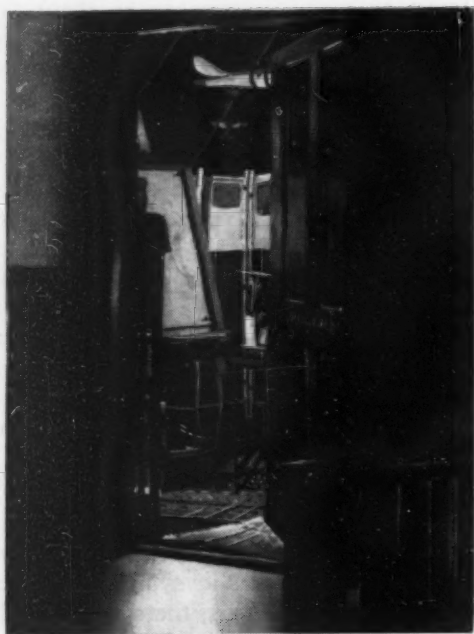
expressionist) for it is completely personal and reveals great facility.

CHIT CHAT FROM HERE AND THERE

Ernest Fiene, well known painter (until recently with the Associated American Artists) is now with the *Knoedler Galleries* where he will have a one-man show early next season . . . the cocktail party tendered to *Max Weber* at the Plaza Hotel brought practically every name in the art world to do him honor . . . the program of lectures and symposiums of the *School Art League of the Board of Education* in New York includes several talks by *John Newman*, artist and color analyst. *Orestes S. La Polla*, coordinator of the series tells us that quite a number of prominent artists in both the Fine Arts and Industrial fields are lined up for their Spring series, beginning March 19th through May 14th. More on this later . . . *Joseph Hirsch* takes a one-month leave from his teaching duties at *The School for Art Studies*, for a trip to Paris . . . *Federico Castellon* has a year's work lined up for *Life Magazine* doing a series of paintings illustrating the "History of Law" . . . he is also teaching at *Columbia University* for the 6-weeks summer session . . . the number of entries to the *National Academy of Design* in New York were the largest on record, we hear, and so were the

amount of rejections . . . the committee of selection for the 3rd *International Exhibition of Sculpture of the Fairmount Park Art Association* has already been made. Sculpture from every country in the world will be represented from May 15th to September 11th at the *Philadelphia Museum of Art* . . . *Artists' Equity Ball* will take place in New York at the Plaza Hotel April 29th and from all reports promises to be a humdinger of an affair. ●





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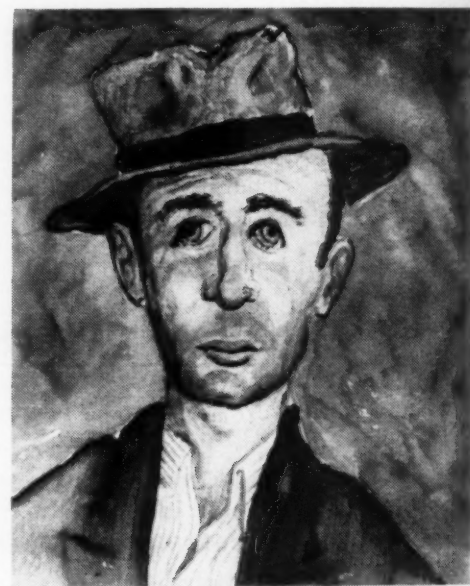
Arthur Guptill, in EVERYDAY ART writes as follows:

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"PORTRAIT" by Jerry Helmrich
THIRD PRIZE, WATER COLOR, GP. II
Lincoln High School of Tacoma



"OVERHEAD PASSING" by Casimir Maciulewicz
SECOND PRIZE, WATER COLORS, GP. III
Erie, Pa. Technical High School

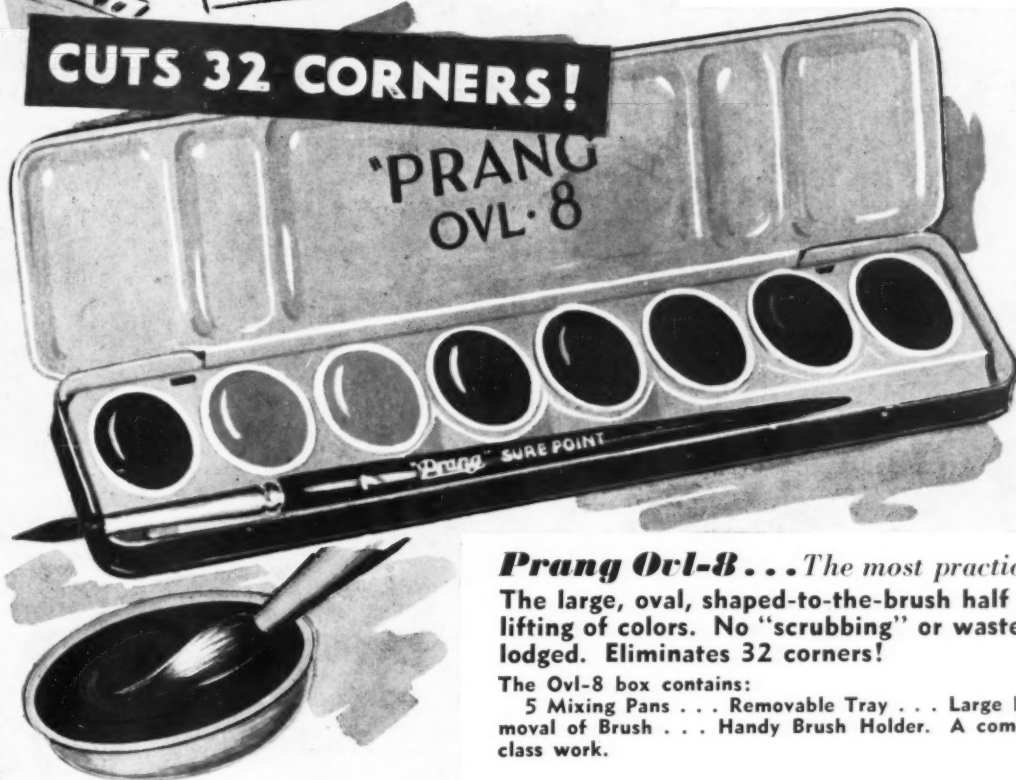


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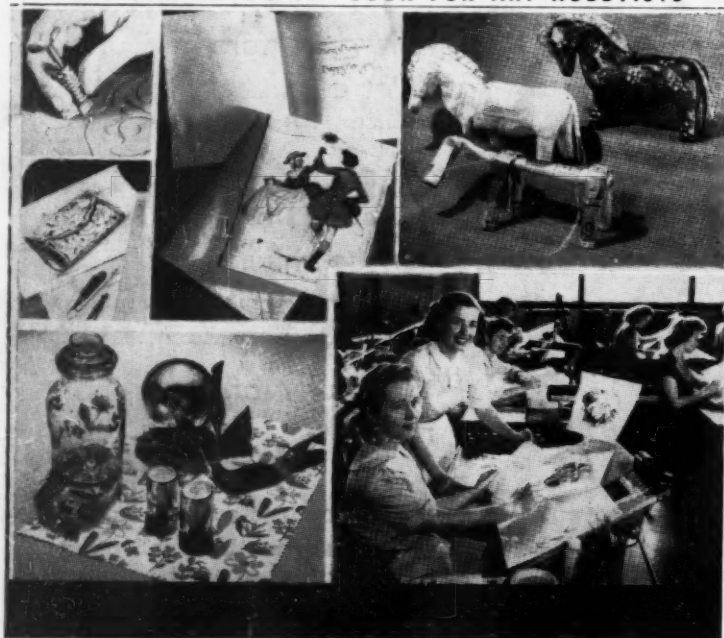
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